

AL•LEONARD
GUITAR
PLAY-ALONG

VOL. 34

Classic **ROCK**

Play 8 of Your Favorite Songs with Tab and Sound-alike CD Tracks

Aqualung JETHRO TULL

Born to Be Wild STEPPENWOLF

The Boys Are Back in Town THIN LIZZY

Brown Eyed Girl VAN MORRISON

Reeling in the Years STEELY DAN

Rock'n Me STEVE MILLER BAND

Rocky Mountain Way JOE WALSH

Sweet Emotion AEROSMITH



Classic ROCK

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Pre-Chorus

G A E

Yeah, dar - lin' go make it hap - pen,

let ring ----- let ring -----

1

9 7 9 (9) 7 9

G A E G A

take the world in a love em - brace. _ Fire all of your guns _

let ring ----- let ring -----

1

5 7 (7) 5

2nd time, substitute Fill 1

E G A E5

at once and ex - plode in - to space. _____

let ring ----- let ring -----

1.

9 7 7 9 7 9 7

2nd time, substitute Fill 2
3rd time, substitute Fill 3

Fill 1

14 12 14 (14) 12

0

Fill 2

grad. release

1

5 7 (7)

0 7

Fill 3

12 14 12 14 12

0 12 14 12

E

Like a true na - ture's child we were

G

A

G

born, born to be wild. We can climb so high,

E5

I nev - er wan - na die.

Chorus

E5

D5

E5

D5

Born to be wild.

E5 D5 E5 D5

Born to be wild.

Organ Solo E5

Play 3 times

E7#9

Play 4 times

E N.C. D.S. al Coda

mp

12 12 10 10 9 10 10 12 10 12 10 9 10 10 12

Coda

Outro E5

Play 4 times E7#9

Repeat and fade

Additional Lyrics

- I like smoke and lightning,
Heavy metal thunder,
Racin' with the wind,
And the feelin' that I'm under.

The Boys Are Back in Town

Words and Music by Phil Lynott

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately (♩ = $\frac{3}{4}$)

A5 B5 D5 A5

f w/ dist. P.M. -----

T	2	0	4	4	4	2	4	2	2	4	7	2
A	2	0	4	4	4	2	4	2	2	4	7	2
B	0	0	4	4	4	2	4	2	2	2	5	0

1., 2. 3.

B5 D5 A5

P.M. -----

(2)	0	4	4	4	2	4	2	2	4	7	2	(7)
(2)	0	4	4	4	2	4	2	2	4	7	2	(7)
0	0	4	4	4	2	4	2	2	2	5	0	5

Phasgen

Verse

A5

C \sharp m7

D

F \sharp 7sus4

1. Guess who just got back ___ to - day. ___ Them wild - eyed ___ boys ___

2., 3. See additional lyrics

2	2	4	5	7	7	2
2	2	4	5	7	7	2
0	2	4	4	5	7	2

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C#m7

F#7sus4

Bm7

that had been a - way. _ Have-n't changed, _ had - n't much to say,

but man, I still think them _ cats are cra - zy. They were ask - in' if

you were a - round, _ how you was, _ where you could _ be found. _

Told them you were liv - in' down - town, driv - in' all the old men cra -

Chorus

A5

B5

- zy. The boys _ are back in town. _ The boys _ are back in town. _

D5

A5

B5

I said the boys _ are back in town. _ The

To Coda

D5

A5

boys _ are back in town. _ The boys _ are back in town. _ The

B5

D5

boys _ are back in town. _ The boys _ are back in town. _ The boys _ are back in town. _

N.C.

Bridge

Dsus4

D

C#m7

F#7sus4

Bm7

Spread the word — a-round.

E9sus4

F#7sus4

Guess who's back in town. —

P.M. -----|

Interlude

N.C.

Outro

N.C.

Repeat and fade

Additional Lyrics

2. You know that chick that used to dance a lot?
Every night she'd be on the floor shakin' what she got.
Man, when I tell you she was cool, she was red hot.
I mean she was steamin'.
And that time over at Johnny's place,
Well, this chick got up and she slapped Johnny's face.
Man, we just fell about the place.
If that chick don't want to know, forget her.
3. Friday night they'll be dressed to kill
Down at Dino's Bar and Grill.
The drink will flow and blood will spill,
And if the boys wanna fight, you better let 'em.
That jukebox in the corner blasting out my favorite song.
The nights are getting warmer, it won't be long.
Won't be long till summer comes,
Now that the boys are here again.

Brown Eyed Girl

Words and Music by Van Morrison

Intro

Moderately fast Rock ♩ = 144

N.C.(G)

(C)

(G)

(D)

mf

w/ clean tone
w/ pick & fingers
let ring throughout

TAB	12 13 12 14	15 16	13 12 14 12	12 13 13 15	15 17	13 12 15 13	12 13 12 14	15 16	13 12 14 12	10 12	11	12	10
-----	----------------	----------	----------------	----------------	----------	----------------	----------------	----------	----------------	----------	----	----	----

2.

Verse

(D)

G

C

G

1. Hey, where did we go — days — when the rains —

10 12 11 12 10

D7

G

C

... came? ... Down in the hol - low, ...

10 8 7 5 11 11 9 7 5

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G D7 G

play - in' a new — game. Laugh-ing and a

C G D7

run - ning, hey, — hey, — skip-ping and a jump-ing,

G C G

in the mist - y morn - ing fog — with our, our

D7 C D7

hearts a thump - in'. And you, — my brown - eyed girl. —

G D7 G

tran - sis - tor ra - di - o. Stand-ing in the

C G D7

sun - light laugh - ing, hid - ing be - hind a rain-bow's wall.

G C G

Slip-ping and a slid - ing all a - long the

D7 C D7

wa - ter - fall with you, my brown - eyed girl.

G Em C

You, _____ my _____

D7 G D7

brown - eyed girl. _____ Do you re - mem -

Chorus G

ber when we used to sing? Sha, la, _____ la, la, _____

C G D7

_____ la, la, _____ la, _____ la, la, te, da. _____ Just like that.

G C G

Sha, la, ____ la, ____ la, ____ la, ____ la, ____ la, la, te, da. ____

D7 G

____ La, te, da. ____

Bass Interlude

N.C.(G)

(C)

(G)

(D7)

Verse

G

C

G

D7 G C

— on my — own. — I saw you just — the oth - er day; —

G D7 G

my, — how you have grown. — Cast — my mem - 'ry back —

C G D7

— there, Lord. Some - times I'm o - ver - come think - in' 'bout — it.

G C G

Laugh - ing and a run - ning, hey, — hey, — be - hind — the

sta - di - um ___ with you, - my brown - eyed girl. ___

Em C D7 G

A you, my brown-eyed girl.

D7

Do you re - mem - ber when, a, we used to sing?

The musical score is written on a grand staff with two treble clefs and a key signature of one sharp (F#). The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody. The score is divided into two systems. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next four measures of the melody and the next four measures of the accompaniment. The accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand, with occasional rests.

Chorus

G C G D7

Sha, la, ____ la, la, ____ la, la, ____ la, la, ____ la, la, te, da. ____

Reeling in the Years

Words and Music by Walter Becker and Donald Fagen

Intro

Moderate Rock ♩ = 138 (♩ = $\frac{3}{4}$)

N.C.

f
w/ dist.

(G)

TAB

*Key signature denotes A Mixolydian.

(A)

(G)

(A)

(G)

(A)

(G)

(A)

Verse

N.C.(D) (A/C#) (Bm7) (A) (D) (A/C#) (Bm7)

1. Your ev - er last - in'sum-mer, you can see it fad-in' fast. _ So you grab a piece of some-thin' that you

2., 3. See additional lyrics

(A) (Em) (D#°7) (Dm) (A/C#) (D)

think is gon-na last. _ Well, you would - n't e-ven know a dia-mond if you held it in your hand. The

(A/C#) (Bm7) (A)

things you think are pre - cious I can't un - der - stand. Are you reel - in' in the

5 5 5 7 5 6

Chorus

G A D/A A D/A A

years; — stow-in' a-way the time? — Are you gath-er-in' up the

3 3 2 3 3 3 2 3 0 2 0 3 3 2 3 0 0 0/4 4 2 3/4 0 2/2 3/2 2/2 3/2 3/2 0 3/2 2/2

G A

tears? — Have you had e-nough of mine? — Are you reel-in' in the

3 3 2 3 3 3 2 3 0 2 0 3 3 2 3 0 0 0/4 4 2/2 2/2 3/2 2/2 2/2 0 2/2 2/2 0

G A D/A A D/A

years; — stow-in' a-way the time? — Are you gath-er-in' up the

8va loco

19 19 15 15 16 (16) 14 14 14 12 12 (12)

tears? _ Have you had e-nough of mine? _____

3

$\frac{12}{12}$ $\frac{10}{12}$ 10 10 (10)

4 4 4 4 4 4 4 4 4 4 4 4 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

⊕ Coda 1
Chorus

Chorus

G

years; ____

stow-in' a - way the time? ____

A

The image shows a musical score for the song "The Tears of the Rain" by The Lumineers. It features a vocal melody and a guitar accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Are you gath-er - in' up the tears? ____ Have you had e-nough of". The guitar part is written in treble clef with a key signature of two sharps. It includes a capo on the 4th fret, indicated by a bracket and the number 4. The guitar part consists of a bass line and a treble line. The bass line is written in a simplified notation with numbers 0, 4, 2, 0, 4, 2, 0, 0, 3, 3, 2, 0, 0, 0, 2, 0, 3, 3, 2, 0, 2, 0. The treble line is written in a simplified notation with numbers 0, 0, 4, 4, 2, 2, 0, 0, 4, 4, 2, 2, 0, 0, 0, 0, 2, 0, 0, 0, 2, 0.

mine? ____ Are you reel - in' in the years; ____ let ring - - - - -

0 0 4 2 2 4 2 2 2 4 2 0

stow-in' a-way the time? _ Are you gath-er-in' up the tears? _

A G

Have you had e-nough of mine? ____

F#5

Interlude
N.C.(G)

(A)

1. 2.

N.C.(G)

Guitar Solo
G

A

12 14 12 12 12 14 12 12 12 14 12 0 11 12 11 11 9 11 9 9 7 9 7 7 5 7 7

C/G A

D.S. al Coda 2

G A C/G A

5 7 7 7 7 7 8 7 7 5 5 5 5 8 5

Phasen

⊕ Coda 2
Chorus
N.C.(G)

years; ____ stow - in' a-way the time? ____

3 3 2 0 0 0 0 2 0 3 3 2 0 X 2 0 0 4 2 2 0 0 4 2 2

(G)

Are you gath-er - in' up the tears? ____ Have you had e-nough of

0 0 4 2 2 0 0 4 2 2 3 3 2 0 0 0 2 0 3 3 2 0 2 0

(A) mine? ____ Are you reel - in' in the years; ____ (G)

(A) stow-in' a - way the time? ____ Are you gath-er - in' up the

(G) tears? ____ Have you had e - nough of mine? ____ F#5

Interlude
N.C.(G)

1.

(A)

First system, first staff (A). Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

First system, second staff. Bass clef. Fingering numbers: 2 2, 2 4, 2 2, 4 2, 2 0, 0 2, 5 2 0, 2 2 0, 0 2, 9 7 0, 7.

2.

Outro
N.C.(G)

Second system, first staff (2.). Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

Second system, second staff. Bass clef. Fingering numbers: 2 0, 2 5 0, 2 2 0, 2 5 0, 2. The piece ends with a double bar line and repeat dots.

(A)

Third system, first staff (A). Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

Third system, second staff. Bass clef. Fingering numbers: X / 7, 5 5, 7 6, / 7, 5 5, 7 / 7, 5, 5 7, 5 / 17, X / 7, 5 5, 7.

(G)

Fourth system, first staff (G). Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

Fourth system, second staff. Bass clef. Fingering numbers: 7 5, 7 8 7 5, 7 8 7 5, 7 8 7 5, 7 8 7 5, 7 8 7 5, 7 8 7 5, 7 8 7 5.

(A)

Fifth system, first staff (A). Treble clef, key of D major. The staff contains a sequence of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

Fifth system, second staff. Bass clef. Fingering numbers: 7 8 7 5, 7 8 7 5, 7 8 7 5, 7 (7) 5, 7 8 7 5, 7 8 7 5, 7 8 7 5, 7 5 7, 7 5.

(G)

Begin fade

(A)

(G)

Fade out

(A)

Additional Lyrics

2. You've been tellin' me you're a genius since you were seventeen.
In all the time I've known you I still don't know what you mean.
The weekend at the college didn't turn out like you planned.
The things that pass for knowledge I can't understand.
3. I've spent a lot of money and I've spent a lot of time.
The trip we made to Hollywood is etched upon my mind.
After all the things we've done and seen you find another man.
The things you think are useless I can't understand.

Rock'n Me

Words and Music by Steve Miller

Intro

Moderately ♩ = 120

A5 B5 E5 B5 N.C. E

(Drums)

f
w/ clean tone

let ring - - - - -

T
A
B

7 7 7 | 9 (9) 9 9 9 | 9 (9) 9 11 9 11 9 11 9 11 9 11 9

1., 2.

3.

B5

A5

N.C.

A

A#5

1. Well, I've been

Verse

B5

B6

B5

B6

B5

B6

B5

B6

B5

A5

A6

A5

A6

A5

look-in' real hard, and I'm try-in' to find a job, but it just keeps get-tin' tough-er ev-'ry

3. See additional lyrics

P.M. - - - - -

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A6 A5

A6 A5

E5

E6 E5

E6 E5

E6 E5

day.

But I got ____ to do my part, 'cause I know in my heart, I got to

P.M.

7
57
59
57
57
57
59
57
52
02
04
02
02
04
02
02
02
04
02
02
04
02
0

B5

B6

B5

B6

B5

B6

B5

B6

B5

B6

B5

B6

B5

please my sweet, mm, ba - by, yeah. ____

Well, I ain't ____ su - per - sti - tious, and I

P.M.

9
79
711
79
79
79
711
79
79
79
711
79
79
79
711
79
79
79
711
79
79
79
7

B6 B5

B6 B5

A5

A6 A5

A6 A5

A6 A5

A6 A5

don't get sus - pi - cious, but my wom-an is a friend of mine. ____

And I know ____

P.M.

9
79
711
79
79
79
711
79
77
57
59
57
57
59
57
57
59
57
57
59
57
57
5

E5

E6

E5

E6 E5

E6 E5

E6 E5

B5

B6 B5

B6 B5

____ that it's true ____ that all the things that I do will come back ____ to me in my sweet-n

P.M.

2
02
04
02
02
02
04
02
02
02
04
02
02
04
02
09
79
711
79
79
711
79
7

To Coda



Chorus

B6 B5 B6 B5 B5 B6 B5 B6 B5 B6 B7 B5

time. So keep on rock-in' me, ba - by. Keep on a

P.M. -----

9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 12 12 9 9

A5 A6 A5 A6 A5 A6 A7 A5 E5 E6 E5 E6 E5

rock-in' me, ba - by. Keep on a rock-in' me, ba - by.

P.M. -----

7 7 9 7 7 7 9 7 7 7 9 10 10 10 7 7 2 2 4 2 2 2 4 2

E6 E7 E5 B5 B6 B5 B6 B5 B6 B7 B6

Keep on a rock-in' me, ba - by. 2. I went from

P.M. -----

2 2 4 5 5 2 2 9 9 11 9 9 9 11 9 9 9 11 12 12 12 12 11 11 11

Verse

B5 B6 B5 B6 B5 B6 B5 B6 B5 A5 A6 A5 A6 A5

Phoe-nix, Ar - i - zo - na all the way to Ta - co - ma, Phil - a - del - phi - a, At - lan - ta, L. A. —

P.M. -----

9 9 11 9 9 9 11 9 9 9 11 9 7 7 9 7 7 7 9 7

A6 A5

A6 A5

E5

E6 E5

E6 E5

E6 E5

E6 E5

North - ern Cal - i - for - nia where the girls are warm, - so I can

P.M. -----

7 7 9 7 7 7 9 7 | 2 2 4 2 2 2 4 2 | 2 2 4 2 2 2 4 2 //

Chorus

B5 B6 B5 B6 B5 B6 B5 B6 B5 B6 B5

be with my sweet ba - by, yeah. Keep on a rock - in' me, ba - by.

P.M. -----

9 9 11 9 9 9 11 9 | 9 9 11 9 9 9 11 9 | 9 9 11 9 9 9 11 9 //

B6 B7 B5 A5 A6 A5 A6 A5 A6 A7 A6

Keep on a rock - in' me, ba - by. Keep on a

P.M. -----

9 9 11 12 | 9 9 9 | 7 7 9 7 7 7 9 7 | 7 7 9 10 | 9 9 0 //

E5 E6 E5 E6 E5 E6 E7 E5 B5 B6 B5 B6 B5

rock - in' me, ba - by. Keep on a rock - in' me, ba - by.

2 2 4 2 2 2 4 2 | 2 2 4 5 5 5 2 | 9 9 11 9 9 9 11 9 //

B6 B7

A5

B5

E5

B5

N.C.

Ba - by, ba - by, ba - by, keep on rock - in', rock-in' me, ba - by.

E

B5

A5

Keep on a

let ring

B5

E5

B5

N.C.

E

rock - in', rock - in' me, ba - by.

let ring

D.S. al Coda

A5 A#5

N.C.

(Who.) Who, who, who, yeah.

Outro-Chorus

B5 B6 B5 B6 B5 B6 B5 B6 B5

rock - in' me, ba - by. Keep on a

P.M. -----

9 9 11 9 9 9 11 9 9 9 11 9 9 9 11 9

A5 A6 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5

rock - in' me, ba - by. Keep on a rock - in' me, ba - by.

P.M. -----

7 7 9 7 7 7 9 7 7 7 9 7 2 2 4 2 2 2 4 2

E6 E5 E6 E5 B5 B6 B5 B6 B5 B6 B5 A5

Keep on a rock - in' me, rock - in' me, rock - in', ba - by, ba - by, ba - by. Keep on

P.M. -----

2 2 4 2 2 2 4 2 9 9 11 9 9 9 11 9 9 9 11 9 9 9 7 5

Repeat and fade

Additional Lyrics

- Don't get suspicious, now don't be suspicious,
Babe, you know you are a friend of mine.
And you know that it's true, that all the things that I do
Are gonna come back to you in your sweet time.
I went from Phoenix, Arizona, all the way to Tacoma,
Philadelphia, Atlanta, L.A.
Northern California where the girls are warm,
So I could hear my sweet, mm, baby say.

Rocky Mountain Way

Words and Music by Joe Walsh, Joe Vitale, Ken Passarelli and Rocke Grace

Intro

Moderately ♩ = 84 (♩ = $\frac{3}{4}$)

1., 2., 3.

4.

E5

f w/ dist. P.M. - | P.M. P.M. - | P.M. P.M. - | P.M.

1., 2., 3.

4.

D5

E5

A5

Verse

E5

A5

E5

1. Spent the last — year rock - y moun-tain way, — could-n't get much high -
2. See additional lyrics

A5

E5

A5

- er. ____ Out to pas - ture, think it's safe to say, ____

Bridge

E5 A5 A6 A5 A6

"Time to o - pen fire." ____ And we don't need the la - dies

A5 A6 A5 A6 E5 E6 E5 E6 E5 E6 E5

cry - in' 'cause the sto - ry's sad, ____ 'cause the

A5 A6 A5 A6 A5 A6 A5 A6 B5

rock - y moun-tain way ____ is bet - ter than the way ____ we had. ____

D5

E5

Whoa.

Ooh, — hoo. —

D5

E5

D5

E5

D5

E5

A5

2. Well, he's

12
↑

D5

E5

D5

E5

D5 E5

(9/7) 0 0 0 0 0 0 0 7 0 7 0 7 0 7 9 0 0 0 0 0 0 0

D5 E5 A5 E5 N.C.

7 0 7 0 7 0 7 9 (9/7) 0 2 2 0 3 2 0

Guitar Solo
N.C. (E7)

w/ talk box

0 7 5 5 7 5 5 7 5 7 6 5 3 0 0

7 5 5 0 5 5 5 5 7 6 5 3 0 0 7 5 5 7 0 7 5 7

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, including a triplet of eighth notes. The bottom staff shows the fretboard with fingerings: 5 7, 7 5, 5 6 5, 3, 7, 5 7, 5 7, 7 5, 5 6 5, 3, 0, 0.

Second system of musical notation. The top staff continues the melody with eighth notes and a triplet. The bottom staff shows the fretboard with fingerings: 9 7 6 9, 9 8 10 10 10 (10) 8 9, 9 9 9 7 6 9.

Third system of musical notation. The top staff features a complex melody with many sixteenth notes and triplets. The bottom staff shows the fretboard with fingerings: X /4 3 4 /9 0 14 15, 14 15 14 15 14 15 15, 14 (14) 12 12 0 12.

Fourth system of musical notation. The top staff continues the complex melody with many sixteenth notes and triplets. The bottom staff shows the fretboard with fingerings: 15 15 15 15 (15) 12, 14 (14) 12 14 12 (12) 12 14 12 12, 14 12 12 14 12 14 14 12 12 15 12.

Sweet Emotion

Words and Music by Steven Tyler and Tom Hamilton

Intro

Moderately ♩ = 96

N.C.(A) (D/A) (A)

mf
w/ dist. & talk box

T			3	3	3		2	2
A			4	4	4	4	0	0
B	0							

(D/A) A5

15ma ----- loco
Harm. let ring ----- let ring -----

			0	2	3		2	4	2	0	
4	0	0	0								

D/A N.C.(A)

talk box off

3	2	4	(4)	2	3	2	4	(4)	2	4	(4)	2	2	3	2	4	0

Chorus

N.C.(A)

(D/A)

(A)

(A)

Sweet

e - mo

- tion.

tion.

§ Verse

A5

D5 A5

1. Talk a - bout things and no - bod - y cares, you're

3. See additional lyrics

D5 A5

D5 A5

D5 A5

D5 A5

call - in' my name, but I got - ta make clear, I

D5 A5

D5 A5

can't say, ba - by, where I'll be in a year. _

Interlude

N.C.

2. Some
4. You

Verse

D5 A5

D5 A5

sweet - talk - in' ma - ma with a face like a gent said my
4. See additional lyrics

D5 A5

D5 A5

get up and go — must've got up and went. — Well, I

D5 A5

D5 A5

got good news, she's a real — good li - ar, 'cause my

D5 A5

D5 A5

back - stage boo - gie, set yo' pants on fire.

Interlude

N.C.

Play 3 times

Chorus

N.C.(A)

(D/A)

(A)

First system of musical notation. The staff features a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The guitar tablature below the staff shows fret numbers 14, 15, and 16, with various slurs and ties indicating fingerings and phrasing.

Second system of musical notation. The staff continues the melody with eighth and sixteenth notes, including a triplet of eighth notes. The guitar tablature includes fret numbers 12, 14, and 15, with slurs and ties indicating fingerings and phrasing.

Third system of musical notation. The staff continues the melody with eighth and sixteenth notes, including a triplet of eighth notes. The guitar tablature includes fret numbers 12, 14, and 15, with slurs and ties indicating fingerings and phrasing.

Begin fade

Fourth system of musical notation, marked "Begin fade". The staff features a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The guitar tablature below the staff shows fret numbers 0, 2, 3, and 12, with various slurs and ties indicating fingerings and phrasing.

Fifth system of musical notation. The staff continues the melody with eighth and sixteenth notes, including a triplet of eighth notes. The guitar tablature includes fret numbers 9, 11, 12, and 14, with slurs and ties indicating fingerings and phrasing.

Additional Lyrics

3. I pulled into town in a police car,
Your daddy said I took you just a little too far.
You're tellin' me things but your girlfriend lied,
You can't catch me 'cause the rabbit done died.
Yes, it did!
4. You stand in the front just a shakin' yo ass,
I'll take you backstage, you can drink from my glass.
I'm talkin' 'bout somethin' you can sure understand,
'Cause a month on the road and I'll be eatin' from your hand.

Aqualung

Words and Music by Ian Anderson and Jennie Anderson

Capo III

Intro

Moderately ♩ = 120

* Gm
(Em)

N.C.

Gm
(Em)

N.C.

f
w/ dist.

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Verse

Gm
(Em)

D \flat
(B \flat)

E \flat
(C)

1., 2. Sit - ting on a park bench, eye - ing lit - tle girls with -

F
(D)

E \flat F E \flat F G \flat D \flat
(C) (D) (C) (D) (E \flat) (B \flat)

E \flat
(C)

D \flat G \flat
(B \flat) (E \flat)

F \flat C \flat D
(D \flat) (A \flat) (B)

— bad in - tent. *Laughter.*

Gm (Em) Db (Bb) Eb (C) F (D) Eb F (C) (D)

Snot's run-ning down his nose, greas - y fin - gers smear - ing shab - by clothes. ____

2 0 3 0 1 0 | 3 3 3 (3) | 5 5 5 | 7 7 7 3 5

Eb F Gb Db Eb Db Gb Fb Cb D Gm (Em)

(C) (D) (Eb) (Bb) (C) (Bb) (Eb) (Db) (Ab) (B)

Hey, Aq - ua - lung. Dry - ing in the cold sun,

3 5 1 1 | 3 3 3 3 1 1 | 1 4 4 2 | 2 0 3 0 1 0

Db (Bb) Eb (C) F (D) Eb F (C) (D)

watch - ing as the fril - ly pant - ies run. ____

3 3 3 (3) | 5 5 5 | 7 7 7 3 5

Eb F Gb Db Eb Db Gb Fb Cb D (C) (D) (Eb) (Bb) (C) (Bb) (Eb) (Db) (Ab) (B)

Hey, Aq - ua - lung. ____

3 5 1 1 | 3 3 3 3 1 1 | 1 4 4 2

Gm (Em) Db (Bb) Eb (C)

Feel - ing like a dead — duck, spit - ting out pie - ces of his

2 0 3 0 1 0 3 1 1 (3) 5 5 5

F (D) Eb (C) F (D) Eb (C) F (D) Gb (Eb) Db (Bb) Eb (C) To Coda Db (Bb) Gb (Eb)

bro - ken — luck. — { Oh, — Hey, — } Aq - ua - lung. —

7 5 7 5 7 3 5 3 5 1 1 3 3 3 3 1 1

Bridge

[illegible]

*w/ tone filter, next 43 1/2 meas.

F Fsus4 F Fsus4 C C7sus4 C C7sus4 Cm Csus2 Cm C7sus4
(D) (Dsus4) (D) (Dsus4) (A) (A7sus4) (A) (A7sus4) (Am) (Asus2) (Am) (A7sus4)

old man wan - d'ring lone - ly. Tak - ing time the

Gm (Em) Gm7 (Em7) (Em) F (D) Fsus $\frac{4}{2}$ F (Dsus $\frac{4}{2}$) (D) Fsus $\frac{4}{2}$ F (Dsus $\frac{4}{2}$) (D) Fsus $\frac{4}{2}$ F (Dsus $\frac{4}{2}$) (D) Gm7 (Em7)

on - ly way — he knows. —

Gm (Em) Fsus $\frac{4}{2}$ (Dsus $\frac{4}{2}$) F (D) Fsus $\frac{4}{2}$ (Dsus $\frac{4}{2}$) F (D) Fsus $\frac{4}{2}$ (Dsus $\frac{4}{2}$)

Leg — hurt - ing bad, — as he

F (D) Fsus $\frac{4}{2}$ (Dsus $\frac{4}{2}$) F (D) Fsus $\frac{4}{2}$ (Dsus $\frac{4}{2}$) C (A) C7sus $\frac{4}{2}$ (A7sus $\frac{4}{2}$) (A) C7sus $\frac{4}{2}$ (A7sus $\frac{4}{2}$) (A) Cm (Am) Csus $\frac{2}{2}$ (Asus $\frac{2}{2}$) (Am) Cm (Am) C7sus $\frac{4}{2}$ (A7sus $\frac{4}{2}$) (A)

bends to pick — a dog - end. He goes down to the bog —

Gm (Em) Gm7 (Em7) (Em) F (D) Fsus $\frac{4}{2}$ F (Dsus $\frac{4}{2}$) (D) Fsus $\frac{4}{2}$ F (Dsus $\frac{4}{2}$) (D) Fsus $\frac{4}{2}$ F (Dsus $\frac{4}{2}$) (D) F Gm7 (Em7)

— and — warms — his — feet.

C (A) C7sus4 (A7sus4) C (A) C7sus4 (A7sus4) Cm (Asus2) (Am) C7sus4 (Em) Gm (Em7) Gm (Em)

- y. You poor old sod, — you see it's on - ly

F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Gm7 (Em7)

me.

Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Gm7 (Em7)

Fast ♩ = 176

Gm (Em) F (D) Fsus4 (Dsus4) F (D) Gm (Em) Gm11 (Em11)

Do you still re-mem - ber De - cem - ber's fog - gy freeze, — when the

ice that clings on to your beard was screaming ag - o - ny? Hey! Then you

snatch your rat - tl - ing last breaths with deep sea div - er sounds and the

flow - ers bloom like mad - ness in the spring.

Sun streak - ing

*w/ out tone filter

Chords: Gm (Em), F (D), Fsus² (Dsus²), F (D), Gm (Em), Gm11 (Em11), Gm (Em), F (D), Fsus² (Dsus²), F (D), Gm (Em), Cm (Am), F (D), Fsus² (Dsus²), F (D), Fsus⁴ (Dsus⁴), F (D), Fsus² (Dsus²), F (D), Gm7 (Em7), Gm (Em).

F (D) Fsus₂ (Dsus₂) F (D) C (A) C7sus₂ (A7sus₂) Cm (Am)

cold, — an old man wan - d'ring lone - ly, tak - ing time — the

Gm (Em) F (D) Fsus₂ (Dsus₂) F (D) Fsus₄ (Dsus₄) F (D) Fsus₂ (Dsus₂)

on - ly way — he — knows.

Gm (Em) F (D) Fsus₂ (Dsus₂) F (D) C (A) C7sus₂ (A7sus₂)

Leg hurt - ing bad, — as he bends to pick — a dog - end. He

Cm (Am) Gm (Em) F (D) Fsus₂ (Dsus₂) F (D) Fsus₄ (Dsus₄) F (D) Fsus₂ (Dsus₂)

goes down — to the bog — and warms — his — feet.

F
(D)Fsus4 F F#sus2 Gm
(Dsus4) (D) (Dsus4) (Em)

Whoa, ho, ho, no. Feel - ing a - lone, -

F
(D)F#sus2 F
(Dsus4) (D)C
(A)C7sus2
(A7sus2)

the ar - my's up the road. Sal -

Cm
(Am)Gm
(Em)F
(D)F#sus2
(Dsus4)

va - tion a la mode and a cup of tea.

F
(D)Fsus4 F F#sus2 Gm
(Dsus4) (D) (Dsus4) (Em)F
(D)F#sus2
(Dsus4)

Aq - ua - lung, my friend, don't you

F (D) C C7sus2 (A7sus2) Cm (Am)

start a - way un - eas - y. You poor old sod, — you —

Gm (Em) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4)

— see it's on - ly me, — me. —

F (D)

Oh, — ho, — ho, — ho, — oh,

Interlude
Gm (Em) F (D)

no. —

(A)

0 2 0 2 2 4

0 0 2 4 2 2 0

Cm
(Am)

Gm
(Em)

0 1 2

0 0 0

F
(D)

0 2 0 2 4 2 2 2 2 4 2 4 2 2 4 2 4 2 4 3 5 (5) 3 2 4

Guitar Solo

Gm
(Em)

E \flat
(C)

F
(D)

Gm
(Em)

2 0 2 0 2 0 2 0 2 0 2

Gm
(Em)

E \flat
(C)

F
(D)

Gm
(Em)

4 (4) 2 0 2 0 3 0 3 0 2 0 0 2 0 2

Eb (C)
F (D)
Gm (Em)

let ring - -

Gm (Em)
Eb (C)
F (D)

let ring - - *let ring - -* *let ring - -*

Gm (Em)
Eb (C)

let ring - - -

F (D)
Gm (Em)
Eb (C)

let ring - - - -

F (D)
Gm (Em)
Eb (C)

F
(D)

let ring --

let ring -----

0 2 0 2/4 2 2 2 2 4 4 3 5 (5)/7 10 12 10 10 12 10 10 12 10 12

[illegible]

C C7sus[#]₂ C C7sus[#]₂ Cm Csus[#]₂ Cm C7sus[#]₂ Gm Gm7 Gm
(A) (A7sus[#]₂)(A) (A7sus[#]₂)(Am) (Asus[#]₂)(Am)(A7sus[#]₂)(Em) (Em7)(Em)

Dee, dee, dee, dee, dee, dee, ———— dee, dee, dee, dee.

F (D) F#sus² F (D#sus²) (D) F#sus² F (D#sus²) (D) F#sus⁴ F Gm⁷ Gm (D#sus⁴) (D) (Em⁷) (Em) F#sus² (D#sus²)

Aq - ua - lung, my

F (D) F#sus² F (D#sus²) (D) F#sus² F (D#sus²) (D) F#sus⁴ F F#sus² C (D#sus⁴) (D) (D#sus²) (A) C⁷sus² C (A⁷sus²) (A) C⁷sus² (A⁷sus²)

friend, _ don't you start a - way _ un - eas - y. You

Cm (Am) Gm (Em) F (D) F#sus² F (D#sus²) (D)

poor old sod, _ you see it's on - ly me, yeah, _

F#sus² F (D#sus²) (D) F#sus⁴ F F#sus² (D#sus²) (D) F (D) F#sus² F (D#sus²) (D) F#sus² F (D#sus²) (D) Gm⁷ (Em⁷)

Hmm. _

Interlude

Gm (Em) N.C. Gm (Em) N.C.

⊕ Coda

F \flat C \flat D Gm (Em) N.C.
(D \flat) (A \flat) (B)

Gm (Em) N.C. Gm (Em)

Free time

D \flat 5 Eb5 F5
(B \flat 5) (C5) (D5)

Whoa, oh, oh, Aq - ua - lung.

Guitar Notation Legend

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand finger up or down to the second note. The second note is not struck.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(*accent*)

• Accentuate note (play it louder)



(*staccato*)

• Play the note short

D.S. al Coda

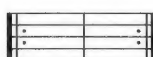
• Go back to the sign (§), then play until the measure marked "*To Coda*", then skip to the section labelled "*Coda*."

D.C. al Fine

• Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Fill

N.C.



• Label used to identify a brief melodic figure which is to be inserted into the arrangement.

• Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

The **Guitar Play-Along Series** will help you play your favorite songs quickly and easily. Just follow the tab, listen to the CD to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

The audio CD is playable on any CD player. For PC and MAC computer users, the CD is enhanced so you can adjust the recording to any tempo without changing pitch!

Aqualung
JETHRO TULL

Born to Be Wild
STEPPENWOLF

The Boys Are Back in Town
THIN LIZZY

Brown Eyed Girl
VAN MORRISON

Reeling in the Years
STEELY DAN

Rock'n Me
STEVE MILLER BAND

Rocky Mountain Way
JOE WALSH

Sweet Emotion
AEROSMITH



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